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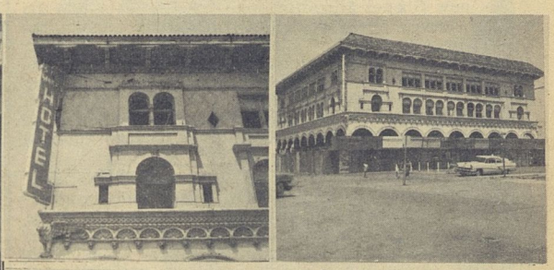
LOS ANGELES
FREE PRESS

A NEW WEEKLY
10¢

Vol. 1, No. 5 THURSDAY, AUGUST 20, 1964 10¢

THE D.A. VS. OBSCENITY

SEE PAGE THREE



DOOMED TO TUMBLE, the graceful St. Marks Hotel in Venice (above & upper right) now houses crowbar-carrying wreckers. The landmark faced the surf from the corner of Windward Avenue, whose resemblance to Mexico's arch-lined streets slated it as the site for the filming of Orson Welles' minor classic, "Touch of Evil."

The disheartened owners of the St. Marks reputedly spent $20,000 trying to save the hotel and historic Venice from ruin, leading the futile Venice Landmark and Shoreline Association.

The destruction of the St. Marks heralds the death of Old Venice. Pensioners, students and Bohemians will be sacrificed to "progress," the dull, box-like embodiments of ugliness (lower right).

Photo's by Charles Britten.

an evaluation

GHETTO VOTE DRIVE

JIM BLANCHFIELD

White people look somewhat incongruous on the corner of 43rd and Avalon; white people who look Very Collegiate seem hopelessly out of place amid Elijah Muhammed's posters and the tired, ragged buildings of the ghetto.

But such sights are far from rare. In fact, in the last three weeks more than 10,000 new Negro voters have been registered by a group of (mostly white) college students calling themselves CAP 14 -- Californians Against Proposition 14.

CAP 14 is an amorphous, relatively unstructured group that "mobilizes" three times a week in glorious confusion. The students have taken over the entire second floor of the United Civil Rights Committee building at 85th and San Pedro, installed chairs, tables, telephones and a coffee urn, and set up various bureaucratic procedures to organize the effort and insure that the maximum number of potential voters is reached. A large poster of John F. Kennedy decorates one wall, while underneath it is a pencil and paper drawing of the same pose.

Volunteers are divided into crews, usually consisting of four canvassers and one registrar of voters. Each canvasser is given a packet of supplies, literature, bumper stickers, etc., and assigned a precinct to canvas.

The canvassers start down the street, ringing doorbells and distributing leaflets. Whenever an unregistered potential voter is contacted, an X is marked with chalk in front of his house. The registrar, following behind, takes care of anyone in these houses who needs to register.

"The procedure is basically very simple," said Walter Hyman, chairman of CAP 14. "If we can come up with enough votes in the ghetto to offset the crud vote from Orange County we can even up the election in Southern California. In Northern California, we expect the proposition to get a majority of No votes and thus be defeated. At least we hope so," he added.

"Right now we're very optimistic," he went on. "The number of volunteers has increased each week and we feel confident we can reach nearly every Negro of voting age before election time."

The crews, insofar as possible, are integrated. Ideally, the plan is to have a pair of

(Continued on Page 6)

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LAWRENCE LIPTON'S COLUMN

THE WASP

In Memoriam : Ambrose Bierce 1842-1914

LET US NOW PRAISE FAMOUS MEN: Bertold Brecht once remarked, waspishly, I suspect, that the way to triumph over a tyranny is to outlive it. Which prompts me to observe that longevity is also one way to triumph over truth. On the ancient Chinese (and Hegelian) principle that everything eventually turns into its opposite, Herbert Hoover is being hailed on his 90th birthday as the most maligned man of the century. In a birthday biography of the great man, Eugene Lyons, himself a prime example of something turning into its opposite, refurbishes the fame of Hoover with a brush dipped in whitewash, gold paint and molasses. "I was outraged," he told a TODAY interviewer, "by the astronomic distance between the real Hoover and the Hoover who had been smeared, distorted and misrepresented in an artificial, fabricated image on the public mind...The outpouring of eulogies for Mr. Hoover today, from official and unofficial quarters is proof enough that he has outlived the slander."

The new Gospel according to Lyons reveals that the reason Hoover never replied to his slanderers was his Quaker precept that "if you're right with yourself, you're right with God." In other words, Hoover's conscience is the voice of God. Which makes rugged individualism the true religion, private enterprise the Divine Order and Anacostia Flats an operation blessed by the Prince of Peace and led by the five star Archangel General MacArthur

Speaking of Deity, here is another inspired utterance, this one directly addressed to God, presumably on a private hot line: "Oh, my Father: ancient, hallowed,/Lonely, disappointed, Father:/ Rejected Ruler of the Universe:/ Handsome, jealous Lord and Lover:/ Angry wrinkled Old Majesty:/ I want to pray." This moving and uplifting poetry is from Leonard Bernstein's new Symphony No. 3, "Kaddish" with soloist and chorus. Following his "Jeremiah" Symphony, and dedicated "To the beloved memory of John F. Kennedy," (to whose religion, by the way, the choral passages are rank heresy) we can now see the unfolding of a new Revelation which may require a complete revision of the Old Testament. Lennie's ancestors might have asked, "Is Lennie also among the prophets?"

PUBLIC NOTICE: Allen Funt is hereby ordered to appear and show cause why he allowed the Candid Camera program, once among the best human interest documentaries on radio and tv, to be loused up by Show Biz weisnheimers into a phony, tricked-up, gimmicked and gagged up practical joke show

GREETINGS to fellow Wasp columnist Jack Mabley of the Chiiago American, who is proving that you have only to quote the VIP's of the world verbatim in order to puncture their stuffed shirts. According to TIME, "In one day's column he reported in detail remarks made by Audge Joseph Wosik to defendants in the city's traffic court. To one defendant, wrote Mabley, the judge stormed: "If I could, I'd waive all these fines for three minutes in a room with you and your wife. When I got done with you, she'd wish for the fines. I'd punch your head in'. To a Negro from the South, he shouted:'If you have another accident I'll make you wish you were back in Mississippi.' The judge threatened an Italian immigrant with 'another crucifixion' if the defendant failed to stop driving."

The newspaper containing the column hit the streets at 9 a.m. By 1 p.m. Judge Wosik had been transferred to the "much less busy civil court" where, presumably, he will be dealing with less vulnerable and more ably defended defendants. Said Mabley:"We ran nothing but quotes. This is the most basic tool of journalism -- the honest quote."

Art Linkletter, Jack Paar, and Allen Sherman have all managed to exploit profitably the sayings and letters of children. In an effort to offset such shameless exploitation and make it up to the little darlings, I am offering them free of charge a Modern Dictionary for Children which is free from the smirking, patronizing tone that marks insulting "cute" books of the Linkletter, Paar, Sherman type. Here are a few definitions for a starter.

KIDDY PROGRAM: A tv device for recruiting kids as breakfast food, toothpaste and toy salesmen in return for tin badges and pukey jokes made up by retarded adults. Antidote: When asked to send in box-tops, include death threats and time bombs. Any Average Child who watches television will know how to compose death threats and construct time bombs. pose death threats and construct time bombs.

PARENTS: Child-training experts whose real job is preparing future patients for psychoanalysts.

sex: Something you are not supposed to know about or be told about by your elders (See, PARENTS) till after you have learned all about it in the School of Life. (See GUTTER, Learning in the).

SEXAGENARIAN: A sexy old man. Anyone between the ages of sixteen and sixty who offers you candy in the street and who, if a stranger, you are warned not to accept from.

TEACHER: A paid head-sweller who prepares children for the paid head-shrinker.

GOD: A larger than life Dad, Policeman, Judge and Teacher who has you in His Hand, and whom you are expected to be "under" in the Pledge of Allegiance, trust in on money and so help you in court.

THE GREEK IS TOO MUCH !

by RIDGELY CUMMINGS

The Greek Theatre contract which has been hanging fire for nearly a year was okayed in final draft form last week by the city park commission.

It is an agreement between the Greek Theatre Association (GTA) and the city and runs from June 1 through Sept. 30 for the three years, 1964, 1965 and 1966. Theoretically it gives the GTA control over the city-owned theatre and adjacent parking lots for only the summer months during the three years.

Actually, the wording of the lease gives the Association much more, including year round use of the offices and art exhibit space. The wording of one section says:

"Lessee (meaning GTA) shall have the right to use the offices and office facilities and storage space for the full term of the lease and throughout the year in connection with activities at the Greek Theatre and for purposes relating and incidental thereto; but, except for minor and incidental matters, for no other purposes."

What that seems to mean is that James A. Doolittle, who bills himself as director of the Greek Theatre, will have free offices all year round so long as he confines his office activities to things relating to the Greek except for "minor and incidental matters."

For a long time I've felt that Doolittle was pricing the little people clean out of the Greek. When Mrs. Buffie Chandler gets her new Music Center operating sometime around Christmas it is just possible that the competition will force the Doolittle entourage to lower admission prices sufficiently so cab drivers and waitresses on their night off can afford to listen to some of the good music he provides, for to give the devil his due, the calibre of shows Doolittle has brought to the the Greek has been high, almost as high as the price of the seats.

He must have made a mint out of his operation with the city for the latest word is that he has bought out the Huntington Hartford Theatre on Vine Street.

The city may during the winter months "make reasonable use of the offices, Green Room and adjoining dressing room, provided such use does not materially interfere with Lessee's (GTA's) requirements," The lease says. This is big of (GTA's) requirements," the lease says. (This is big of them). During the period from April 1 to Sept. 30 the city definitely can not use the offices, Green Room or dressing room.

The contract allows some art exhibits but seems to give the lessee rather than the owners of the facility in Griffith Park the control. It says: "The lessee will make available for free art exhibits from time to time at the request of, and on reasonable notice from, the lessor (the city) those areas of the lower floor heretofore occupied for such purpose."

The GTA also gets control all year around of the box offices outside the theatre in the park, with the city having some use of them in the winter months if the city doesn't interfere with Mr. Doolittle and the GTA. This language reads:

"Lessee (GTA) shall have the right to use the ticket window facilities at the Greek Theatre throughout the year for Greek Theatre performances only; provided that lessor (the city) may, except during the period from April 1 to Sept. 30 of each year, use such facilities at such times as will not materially interffere with lessee's (GTA's) requirements."

In rent the Association pays the same five per cent of admission receipts less taxes and 10 per cent of concession revenues that was formerly paid when Doolitle leased the Greek as an individual.

In addition, the GTA makes a minimum rental guarantee of $60,000 for 1964, $62,000 for 1965 and $64,000 for 1966.

The Association further agrees to spend not less than 25 per cent of its net annual operating income for improvements to the theatre and grounds. If the GTA makes more than $400,000 profit for the three years, it agrees to spend the excess on capital improvements to the theatre.

The GTA is limited to use of the facility for 10 purposes, as follows: operas, operettas, light operas, comedies, ballet, dancing, concerts, dramas, and reviews. It is difficult to think what form of entertainment is rules out by these 10, unless it be burlesque, which might come under comedies or revues except that the GTA agrees to keep its performances " dignified and high class."

No liquor will be sold and all food and drinks sold shall be first class and handled with due regard to sanitation, the contract provides.

The GTA agrees not to use the names of the lessor's personnel in advertising or promoting productions, which means they won't use the names of city officials.

The city agrees that no charge shall be made for use of the parking lots. The city further agrees to provide equipment now at the Greek and to pay for water, lights, janitor service and auto parks. GTA will provide two parking attendants and city agrees to ask the police department to supply officers for traffic control.

The GTA gets the use of the newly built golf course parking lot for evening performances only.

Neither side will hold the other liable for losses resulting from fire, war, flood, blizzard, earthquake or public calamity.

At the city's request the premises can be used for school graduation exercises from June 1 to June 20, as in the past. But the language puts the Association in charge and the city has to ask.

The Association needs city permission to increase the price scale of the theatre so tickets cost more than a total of $24,200 per performance.

There was a reference to special city permission needed for televising of shows but this was knocked out. A park department spokesmen told me this means that if it comes up then the park commission must be consulted about it. Shades of pay TV.

James Doolittle first leased the city theatre on Sept. 29, 1952 and renewed the lease eight times. After other showmen tried to compete for the use of the Greek last year, the Greek Theatre Association agreed to take over the lease in the Association name rather than in Doolittle's. The final draft as approved last week has spaces for the signatures of the GTA's president and secretary.

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THE D.A. vs. OBSCENITY

by Norman Hartweg

The United States of America was founded by a hardy bunch of escapees from religious persecution called Puritans. No sooner had they clawed a foothold into our savage rock than they turned about and began, with the supreme illogic of those who are Absolutely Certain, to persecute dissenters within their own ranks. This highly moral, perserverant and rock-bound seed has been persistent if not virulent, and has left three major tenets embedded in the national psyche: that sex is revolting, that the purpose of life is to sell something to someone else at a profit, and that art, when not decorative, is the work of frauds.

Their descendents, whose inherited survival ability has proven to be no more weakened than their fear of sexuality, have been upset of late by the flood of smut being imported and exported by Los Angeles, to the degree that a new Vice Squad division has been created, under the directorship of Deputy District Attorney James Clancy, to go out naked and bold into the quivering Underworld and stop smut in its tracks. It has announced that it will seek every complaint it can get at every level, from creator to distributor.

It is authorised to do this by Section 311.2 of the Penal Code, which lists as those guilty of a misdemeanor " everyone who knowingly prepares, publishes, prints, distributes or offers to distribute,(etc.)" obscene matter. Ordinarily the motion picture theatre or bookseller is within reach and the author, publishing house,etc. is not, giving rise to the mistaken idea that for complaints to be lodged against creators is somehow cheating, when the criterion is usually little more than simple availability.

However, it is one thing to have the fuzz grab a thousand copies of your book in Broken Pelvis, Wyoming; it is another to have them grab you in your den. In addition, the emphasis, according to the new Obscene Unit, will where possible be increasingly on the creator, the reason being, no doubt, that prevention is better than enforcement as in all fields of police activity. "Stop the smut at the source" is probably the latest battle-cry at Headquarters.

About a year ago, the forces demanding a clean, sexless community were dealt a severe blow by the California Supreme Court in the case Zeitlin v. Arnebaugh, involving Henry Miller's court-worn "Tropic of Cancer." Finding the book not obscene, Judge Tobriner wrote in the summation that, while the book was "a kind of grotesque, unorthodox art form," "such an art must be distinguished from that which is designed to excite or attract pruriency..Clearly, the statute reposes no authority in the courts to act as censors of manners or the formulation of such artistic expression."

The statute, Sec. 311 (a) of the Penal Code, quite definitely does not. It defines obscenity such that "to the average person applying contemporary standards,the predominant appeal (of the work) taken as a whole is to prurient interest i.e. shameful or morbid interest in nudity, sex, or excretion, which goes beyond the customary limits of candor in description or representation, and which is utterly without redeeming social importance." This is a tight, airless legal net within which it would be impossible for reasonable people to entrap anything but genuine hard-core pornography.

It is therefore not surprising that this defeat was followed up by the resoundingly successful conviction of Michael Getz, manager of the Cinema Theatre in Los Angeles, on the charge of having exhibited a lewd film, "Scorpio Rising" by Kenneth Anger, winner of a $10,000 Ford Foundation Grant in film-making. The all-female jury was not impressed by the fact that the film lasts a half hour and the "obscene" parts run in sum for 18 seconds although the phrase "taken as a whole" hardly seems apt.

Flushed with success, the Puritans move on, disdaining to tackle the tit movies, nudist magazines, cheap sex paperbacks and commercial erotica such as the book The Carpetbaggers, and tackling really big game, the artist Connor Everts, head of the graphics section at Chouinard Institute of Art.

An exhibition of Everts' work was scheduled into the Zora Gallery on La Cienega Boulevard in June. It was hung, so I understand, by an assistant of Everts, and consisted of approximately 40 works under the general title, "Studies in Desperation." After it opened, the owners of the gallery, Mr. and Mrs. Edward Pinney, were visited by members of the Sheriff's office who explained that there had been several complaints by passersby, not concerning the show but the poster in the window of the gallery advertising the show. Once there, however, the Sheriff's people began strolling about the gallery indicating which of the works being exhibited were to be removed instantly along with the offending poster, a total of some twelve or thirteen. Feeling that they needed some corroboration on a higher official level, the big gun himself, Deputy District Attorney Clancy, was called in. He did not venture into the gallery, but confined himself to contemplation of the poster (Editor's Note: this "poster" was one of Everts works) and upheld the decision of his subordinates.

During this period the proscribed works were taken down, but the Pinney's, Everts and their counsel then rehung the show as it had been, but removed the poster from the window. No further complaint came, and the show completed its run at the gallery without further incident, whereupon it was sent to Scripps College at Claremont, where it enjoyed a peaceful stay.

Everts, in the meantime, was visited at his studio by members of the Sheriff's office who informed him that upon their next visit he had better be ready with bail money, and advising him to stop painting dirty pictures then and there. This was followed by a complaint lodged, not against the gallery but against Everts himself, its three counts concerning, not Everts'work, but that bad old poster.

No work of Everts', including the poser, was seized, due to the recent (June) Supreme Court ruling that seizure of supposedly offending works was to be viewed in the gravest ptssible light and suggesting in effect that Vice officers tread as though on veritable eggshell in such cases.

The maximum penalty Everts faces, should the poster be found obscene, is, on each of the three counts, $1,000 fine or six months in jail. The trial is due sometime this fall.

It is worth quoting, at this juncture, some of Judge Tobriner's concluding remarks in his "Tropic of Cancer" summation:

"A legal proscription," he writes," can not in any event constrict artistic creation... it will necessarily flow into new and sometimes frightening channels. If, ideed, the courts try to forbid new and exotic expression, they will surely and fortunately fail."

An appeal by Michael Getz's attorneys is in process, hoping to have the initial judgement against the Cinema Theatre reversed; most of the works of Henry Miller enjoy steady sales in the local bookstores; and Connor Everts is busy in his studio in Redondo Beach.

But the District Attorney's war on smut continues unabated. It is launching, as is evident from the Everts case so far, a two-pronged attack, both on the exhibitor and the creator. This is known in Army terminology as a pincers movement. State and National Supreme Courts notwithstanding, it knows the forces of Right are on its side. It can see no reason, legal, ethical or otherwise, why it should not continue to work as the self-appointed arbiter of the public morality. It is no doubt saving its attacks on the little guys, the "hard-core" pornography racket, the "blue-movie" industry, etc. for later, once it's got the really important stuff out of the way. It will now attempt, as it has with Everts, to see to it that artists, film makers, etc. consult the Sheriff's department before proceeding with any possibly obscene works they may have in mind.

I have an additional suggestion for Mr. Clancy. To arouse public derision, why not take Anger's films, Everts' paintings, Miller's books, etc., and put them in a museum where the public can come to have an outrage orgy. They might call it the Museum of Degenerate Art.

That's what Adolph Hitler called his.

THE ILLUSTRATION ABOVE AND BELOW ARE WORKS OF CONNOR EVERTS

—First in a series of three articles—

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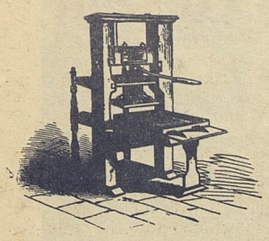
letters to the editor



Against Art Censure

Dear Editor,

It is not necessary to have seen the Connor Everts showing at the Zora Gallery to be able to comment that works of art should not be judged in courts of law. History is the open market of those objects and works of art which are the inevitable marks of any truly great civilization.

The police who took it upon themselves to cite Mr. Everts' works as "obscene" would probably have arrested Michelangelo for being a tramp, a drunkard, and a homosexual too. If these police had lived in the time and place of Michelangelo they probably would have felt absolute justification in smashing some of the statuary in his workshop on the grounds of obscenity. But the princes of church and state who commissioned Michelangelo to create the masterpieces of Renaissance culture were his protectors. They understood enough of the nature of the artist and of the process of the creation of art to protect Michelangelo from those forces in the community which would have silenced him and prevented him from giving his gifts to the ages. The princes were interested in achieving immortality for themselves as commissioners of this ageless, priceless art. We in this society do not have princes to commission works of art and to protect artists. But if we are going to fulfill our promise as the greatest civilization in history, then we must not censure works of art. The problem is as simple as that.

Last semester in a psychology class at California State College at Los Angeles, the lecturer, Mrs. Catherine Langston, mentioned to the class that America had not produced great works of art. She asked if anyone had any ideas on the subject. No one did.

I should like to take this opportunity to reply to her statement by saying that when I was a very young woman, a student at Bennington College, a well known Boston neurologist-psychiatrist told me that I had a great deal to contribute to society as an artist -- as a writer or painter, since I was working in both directions at that time. This doctor told me that I should eschew ordinary satisfactions such as a conventional marriage, children and a house to keep, and instead plan to live life as an artist in order to contribute.

The assumption that to have the capacity for artistic comment is ipso facto to have the need to make artistic comment is a valid assumption which I later came to realize.

The man who was advising me had been and was physician and friend to several well known playwrights, artists and authors. I did not accept his advice because the prospect of living apart from the middle class regimen appeared to me to such an all consuming effort in itself for a mid-twentieth century American female, that I could not imagine having any energy left over with which to write or paint seriously.

The problem of being an artist in America should not be made even more burdensome than it is by well meaning policement. Those who are not as cowardly as I --those who strike out and are brave enough and persistent enough to comment in sculpture, paint or other mediums, should be given credit for their efforts by the rest of us, not hauled into court for deviant behavior.

Rosemary Khan
Glendora, Calif.

On Issue #2

Dear Editor,

Feel it a duty and privilege (sounds like I'm referring to voting) to comment on July 30 issue of your paper.

Somewhat disappointed. Mostly bored, but still willing to rally behind your cause. Besides, can't get L.A. news anywhere else. (Being a native L.A.-an, one month removed to S.F., who can't get the bloody place out of my veins.)

Still can't tell the overall personality of the paper, but am sure it will develop in future issues...

At any rate, will you have letters to the editors?

Smaller ads like the KPFK folio might help.

For those of us not fully familiar with the names in and around L.A., perhaps you could put: John Doe, plumber, after the name of the author of an article. What I mean is e.g. Jack Hirschman, Eng. Prof., UCLA. Get it?

Paper's format: rather sloppy and confusing. Articles continued on following pages bad idea (but I know you're working with a space problem.)

In reference to various articles:

R. Cummings' blurb on "Strangelove" was inane. The movie was not "courageous to make." In 1953 it might have been. Too bad Bert Prelutzsky is hooked on to L.A. Magazine.

Seymour Stern was his usual dramatic self. Did the subject matter really require all the "sound and fury?"

Lawrence Lipton: Idiot.

Dori Schaffer did much to convince me that CORE is in the wrong. All her efforts for nothing.

Suggestion: Miss Holmes of the UCLA Art Department will write you a great article on anything you care to have her write about.

Hmmm? Why no such paper in S.F., the great cultural center? Hooray for Los Angeles!

Hope you have reviews on local artists' work.

Much luck. Am with you all the way.

Karen Zimmon
San Francisco

P.S. Ask the owner of the 5th Estate about a painter named Alfonso Sosa if you care to discover a genius and great artist living in L.A.

Support

Dear Editor,

It's about time, Art!

Congratulations on your provocative and stimulating paper.

The enclosed is to help get "us" over the hump.

Saw you (I think it was you) at our Hiroshima-Viet Nam Vigil on Hollywood Boulevard.

Yours for Peace and Brotherhood.

Gail Eaby
Los Angeles

P.S. Just heard you over KPFK.

More Support

Enclosed please find a check for five dollars, payment for a one year subscription to the Los Angeles Free Press. I saw a recent issue of the paper, and I would like to continue to see more.

Yours truly,
David C. Waters
Compton, Calif.

And More

Dear Editor,

Your KPFK interview was very good and I must say put me over the threshold on subscribing.

Certainly wish you every success. L.A. needs you badly. Good luck.

Regards,
George August

From Mississippi

Dear Free Press,

Today is Freedom Day. 27 people got in the court house to register. 45 came. There was a picket line in front of the court house. At one time we had about 40 pickets. 15 were summer volunteers.

All went without incident. There were several groups of local whites watching us. The police and National Guards were all around us, protecting us, really protecting us.

I went into the court house and asked one of the guards if I could use the public rest room. He directed me to the "colored" women's rest room at the other end of the hall. I asked again to make sure. He said that was the one I should use. I went in and another guard yelled, "Come on out of there." I came out after I finished using the facilities. He asked what I was doing there. I explained that I had been directed there by one of the guards. Another guard said loudly, "I guess the Nigger toilet is good enough for Nigger-lovers."

I started walking out. A lot of things were said to me. The only one that is printable is, "There goes a good-looking piece of meat." Off the record, Art. I'm glad that I am non-violent. I really wanted to hit and kick - but it would have been lowering myself to their level. They are pigs, dirty, hate-filled pigs.

We are expecting trouble. We don't think the local white citizens are going to let this go by.

Freedom,
Linnel Barrett
Shaw, Miss.

P.S. Rulesville needs $2800 for bail money.

DOUG WESTON'S GROUP "THE MEN" DIGGING THEIR FOLK ROCK MUSIC

Interview with Doug Weston

by Conrade Averitt and Leigh Drury

"The only way for man to cope with the overwhelming problems facing him in this atomic age is to have a sense of humor about it all, and go on living." This is the existential philosophy of Doug Weston, who runs the Troubador - one of the most popular folk music concert halls in Los Angeles. After seven years of contact with individual folk singers, he has formed "The Men," a rather unique organization which he calls the first "folk-rock chorus and orchestra." Having incorporated such elements as the "rock-beat" and "rock-ballet" with Bob Gibson's concept of traditional folk music as a "theatre in miniature," Weston feels this marks the creation of a new art form - an extension of the traditions of folk music and the decade old innovation of rock and roll.

Weston insists this is not a commercialization of the two most popular music forms today, but a purviewed exemplification of his own "sense of history, that is, the movement of culture, changes in values and attitudes, the basic relationships of male and female and And through "The Men" Weston, thus, wants to transmit the message of folk music more effectively to a much larger audience than it is now reaching.

In creating "The Men" the desire was to make the group autonomous, capable of performing all the tasks necessary to put on a performance without outside help.

This was accomplished by setting up within "The Men" directors and committees covering the areas of music, business, staging, auditioning, and dunnage (on-stage verbal commentary). According to Weston, "The Men" can have a song arranged, choreographed, and ready to be staged in an hour after they have received it.

The committee system has created an exceptionally well integrated and highly cohesive group of performers. "Anyone of 'The Men' could speak for the group as well as I can," said Weston.

"The Men" have just completed an engagement at The Troubador. They are opening at the Music Box Theatre on August 25th. The bill includes Danny Cox, Kenny Greenwald and introduces Miriam Doege. Their performance at the Music Box will be filmed both for potential TV sales and to be presented to the State Department for consideration as a group to tour Russia.

Pot for Liberals

Dear Editor,

Arturo, I've just been hit a mighty blow where it hurts, in the ego.

I have always considered myself a liberal but now I learn from one of your contributors, Dori Schaffer, that if one is critical of marijuana he doesn't qualify.

She says one of her former liberal friends "chants 'from marijuana to heroin' " and uses this as one of her three tests to determine that he is a rotten old conservative.

Mark me down as a liberal who believes smoking pot is for juvenile delinquents and leads to a decay of moral fibre.

Ridgely Cummings
Los Angeles

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WHY WE APPEAR

I have reserved this space to tell the reader something about this newspaper and why it appears.

The reader, hopefully, will be concerned enough to ask, and has a right to know, if we have any political commitments or affiliations which will influence the way this paper is edited. You will perhaps also want to know why we feel that a new publication is necessary in the Los Angeles area and what we hope to accomplish that is different than other, existing publications.

If in the following we do not answer these questions to your satisfaction, or, if there are other questions relating to this publication which you would like answered, please feel free to write a letter to the editor or, if you are so inclined, even an article.

We naturally can't promise in advance to print every letter or article we receive but when you look at this issue, and particularly at those to follow, you will notice that we are not afraid to print controversial material and let the writer have his say. It is a general rule in this newspaper that if anyone has anything to say on an important community issue and can say it well and with documentation, he or she will have their day in print. That is why we call ourselves the Free Press.

We, of course, don't plan to print material that will land the Publisher and staff in jail for libel. But, short of that area and those restrictions imposed by space in our columns and the need for journalistic balance, we plan to print every provocative, controversial and, yes, even irreverent article our writers and readers submit that is related to the civic and cultural life of our city.

This last comment brings us to another point. We are fundamentally a community newspaper. We plan to focus on Los Angeles and to a lesser extent, on California affairs. We do not plan to deal with national and international events. In our opinion, there are a number of adequate newspapers and magazines available to our readers for the latter purpose while there are many areas of local life which are inadequately reported.

As everyone knows, the press in Los Angeles has a deserved reputation for being quite conservative in their editorial policies and reportage. The liberals, among whom we class ourselves, usually do not get adequate news coverage about the specific things that concern them. This is the journalistic vacuum that we plan to fill. While we are an open platform, we particularly plan to be the place where liberals can express themselves and discuss their own differences. As a newspaper we feel out particular function is to provide information to link together the various sections of our far flung liberal community in Southern California.

A question then emerges. Is the Free Press free enough to print material disagreeing with liberal organizations? Absolutely. We were confronted with precisely this situation in preparing the issue of The Free Press you are now holding. Our reporter began her story on the Bank of America versus CORE more-or-less convinced that the bank's position was justified. We planned to print the article this way (even though the publisher has long-standing personal relations with the civil rights movement) and then invite CORE to submit for publication a statement of its own side of the story. As it turned out, our reporter became convinced of the validity of the CORE position by the facts that emerged as she did her research. As a public newspaper, free of organizational commitment, we are going to print the shots as our writers call them (regardless of the personal opinions of the publisher) and then invite comment and rebuttal.

In a similar fashion, this publication is not committed to the partisan defence of any political organization, despite the political beliefs or affiliations of any of its staff members. We will present material, if necessary, "knocking" any political party, whether it be Democratic, Republican or Socialist if we feel that on the local level they are taking stands detrimental to the interests of the community.

Does this mean that this is a newspaper attempting an absolutely faceless, neutral point of view? No. The staff members presently putting this publication into print definitely maintain a liberal point of view against segregation, for civil liberties, and for the use of the tax dollar in a fashion which benefits the citizenry and not the pockets of construction companies. We are definitely committed to the principles inherent in a democratic ordering of society wherein all citizens have the right to meaningfully participate in community political and social life. As a newspaper of the type we have been describing, we hope to add to Los Angeles life a new dimension of democratic society, a truly free press.

There is one area of commitment we do have which we feel necessitates statement. We believe very strongly that society should avoid attempts to impose arbitrary limitations upon the natural desire of the creative artist to explore in areas beyond the normal conventions of organized society. We believe that to stifle the artist may seem to be a defence of social standards but serves actually to narrow the horizons of civilization.

With this in mind, we have and will in the future come to the defence of the artist in most if not all of the obscenity cases as well as in all other cases where organized society unwisely and unjustly uses its police powers against individuals or groups.

While we have a great interest in the cultural life of the community we want to make it clear, particularly to hopeful contributors, that we are fundamentally a newspaper and not a literary review. As a newspaper we seek in each issue to report and comment on civic events ranging from city planning in its larger aspects to the removal of benches from Pershiig Square. Too often the liberal is an expert on foreign policy but not sufficiently involved in the local areas in which he can make immediate progress in the circumstances of his own life.

Finally, we must bring to the attention of our reader that this Free Press costs much money to produce. Even though our writers are presently donating their valuable time and the human response of other volunteers has been most wonderful, yet it still takes hundreds of dollars each week to produce this newspaper - and there are no angels.

If this newspaper does not immediately gain the support of the community in regard to subscriptions and advertising we will very quickly have to close up our venture. We don't expect you to like or agree with every article in this newspaper (there is not one staff member who "likes" or "agrees" with all the pieces in this issue) but we do hope that you sympathize enough with our general objectives to give this newspaper a chance to prove itself. Ten thousand subscribers can support The Free Press. A hundred or more subscribers each week until the larger goal is obtained can keep the printer paid. Won't you do your part by sending in your subscription today and asking your friends to do likewise? ARTHUR KUNKIN

Brick through Window Leads to ACLU Suit

American Civil Liberties Union attorneys have filed a suit for damages totalling more than $100,000 against John Doe Martin and other police officers of the Hawthorne Police Department, charging injury and violation of civil rights.

The suit was filed on behalf of Timothy Morton on Friday, August 7th in the U. S. District Court of Southern California.

In their brief to the court, ACLU attorneys charge that on Dec. 20, 1963, at approximately 3:15 a.m., four or five police officers broke into Morton's home by throwing a concrete block through the window of his door. They then entered the home with drawn guns, arrested him, and conducted a search of the remises and of his personal effects.

At no time prior to the arrest did any of the police officers request permission to enter the home, identify himself as a police officer, notify Morton of his intention to arrest, or inform him of the cause of the arrest. None of the officers had a warrant for the search of the home or for the arrest.

Morton was taken to Los Angeles police headquarters where he was booked, fingerprinted and detained in a cell untill approximately noon of December 20 when he was transferred to Hawthorne police headquarters. There he was informed for the first time that he was arrested on suspicion of participating in an armed robbery which had taken place at 8 p.m. the previous night. He was rebooked, and placed in another cell until about 3:15 p.m. at which time he was released and informed that all charges against him had been dropped. After his release, Morton learned that his car had been impounded by the police and he had to pay $11 to recover possession.

Morton charges that as a result of the wrongful acts of the police officers he was placed in fear of his life and suffered humiliation and mental anguish. He contends the acts were done wilfully, with intent to injure and with a wanton and reckless disregard of his rights.

He asks the court to award damages for injury to his property and for loss of earnings in the sum of $264.58; for general damages in the sum of $50,000; and for exemplary damages in the sum of $50,000.

The case was heard recently before the Los Angeles Board of Police Commissioners. The result of the hearing was "little more than a slap on the hand for the police officers involved," according to the ACLU attorneys.

PSYCHOLOGISTS ORGANIZED

Twenty Valley residents have organized Psychologists Against Proposition 14, the initiative to prohibit anti-discriminatory housing laws, Dr. Margaret S. Vernallis, secretary, has announced.

More than one hundred others have been invited to join the group, which is open to any psychologist living or working in the Valley, Dr. Vernallis said.

"As psychologists, we are deeply concerned with the detrimental effects of segregation on the human personality," she declared.

"One of the basic needs in human development is a feeling of self acceptance which is severely damaged when a child grows up in a ghetto.

"Housing segregation is at the core of many other forms of segregation. Fair housing legislation is one of many effective weapons for combatting it."

Dr. Vernallis said the committee's program will be coordinated with that of other professional groups, including lawyers, teachers, social workers, accountants, doctors and dentists, through the Valley Committee Against Proposition 14, 15300 Ventura Blvd., Sherman Oaks.

Members include the following psychologists, each of whom is either a doctor of philosophy or of education:

Charles Ansell, Sanford Brotman, Irene Fast, Sylvia Freedman, Harold Giedt, Helen K. Giedt, Sydney Kessler, Anne Lebowitz, Franklin B. McClung, Benjamin Mehlman, Karl E. Pottharst, Harold J. Segel, Ruth Sydney Segel, Stewart B. Shapiro, Philip A. Smith, Murray S. Stopol, Francis F. Vernallis, Lawrence Warn, and Rose Zeligs.

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John Wilcock

THE VILLAGE SQUARE

The column of lasting insignificance.

450

Samos, Greece: July 17

It was our last full day here, and I wanted to see the 16th-century monastery at Vourliotes. The daily bus left from "the little square next to the lion square" at 1.30 p. m., the tourist office said, and all agreed we'd meet there in time.

Susy, the golden girl, was so delighted to have a room with running water that she'd stayed in to do the laundry. The night before, our hotel had only tanks of water in the rooms—tanks that had to be refilled by frequent trips to another tank— and the surly manager had twice been angry with the girls when he'd passed them carrying overflowing orange plastic buckets upstairs.

(The night before that we'd traveled deck class from Mykonos and awoken cold and bedraggled when stormy waves swept right into the lifeboat in which all three of us had been sleeping.)

Beverly, suspiciously accident-prone, turned up at the bus later with a sick stomach and decided to give the trip a miss. It's my suspicion that the astrology books she was always reading had counseled her against it. Astrology, we'd agreed when we'd first met, had engaged men's minds for longer than most religions and, like psychology, was the basis for at least an initial valuation of somebody new.

The bus-with-a-tilted-floor wheezed its way around the lovely bay, past the wine factory (Samos wines, unusually aromatic, were on Lord Byron's lyric list)and into the slabs of terraced pine-and-cyprus-studded hills. We discovered it was the last bus of the day just after it had reached its stable in the mountainous village near the monastery.

"Better at least see the place," I said. "We can always figure how to get down later."

An old woman carrying a sack and two of the heaviest baskets it's ever been my misfortune to lift just happened to be going up that way, so for three-quarters of an hour we trudged after her in silence.

The monastery was deserted. It was mid-afternoon, and my vivid imagination conjured up the picture of scores of sleepy monks resting after their grueling night of prayer and singing. Susannah, the golden girl, was all for leaving, but I told her to cool it.

"At least let's smoke a funny cigarette and wait till everybody wakes up," I said. "Monasteries have a centuries-old tradition of hospitality; they're going to be delighted to welcome and succor the weary traveler. You'll see."

A lengthy search finally produced matches from the incense table in the church, and I retired to lie down on the roof and contemplate the eternal verities or whatever.

My dreamy reveries were disturbed some time later by the tinkling of bells. At first I thought Susannah was on her way upstairs. She always wears a bell around her neck, a charming 21-year-old affectation that suggests fidelity and in quiet village streets creates some of the effects of the horse-drawn wagon of my childhood.

But the bells got louder and more numerous, and there was no sight of the barefoot Susannah. So I walked to the edge of the roof to figure it out. Goats. Dozens and dozens of goats on the rocky hillside, all with bells of different pitch and tone. The total effect was enchanting in its musical simplicity. The sky had the copper tint of evening, and 20 miles away, across a gelatine sea, the town of Samos was covered in haze.

"Hey, come down and meet the papa," came Susannan's yell from the courtyard below, and I ran down the two flights of stairs to join her.

The bearded head of the monastery shook hands gravely, his trio of women housekeepers (sisters? one, judging by the small boy running about, was not necessarily as celibate as the monk was presumed to be) preparing a meal of olives, white goat cheese, tomatoes, and cucumber.

The papa, it transpired, was the sole monk at the monastery and had been for four years. Wayfarers had been known to stay there, but it wasn't usual, and we weren't exactly welcomed with open arms.

The sun had almost set when we reached the main road below, and in our 40-minute walk down the precipitous path we encountered only goats and an occasional boy on a donkey. The island of Samos, close to Turkey and rarely visited by tourists, retires early, and I doubted our ability to get a ride back. But a car stopped, and a young Greek leaned his head out and asked if I spoke English.

"Yes, I'm American."

"Uh. You sure you American?"

"Yes, American. From New York."

"What's capital of America?"

"Washington, D. C."

"Okay, get in."

It was my English accent again. I've lived in America for so long I always forget it. But other people recognize and draw other conclusions. "You can say you're British. We have no quarrel with the British. That all politics—we ordinary people don't hate the British."

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GENE FRUMKIN

PAVANNE FOR A FADING MEMORY

WILLIAM PILLIN: Alan Swallow, publisher; $3.00

It is easy to fault some of the things in William Pillin's new book. Even the best of these poems are sometimes marred by an awkward phrase, an overly romantic image (usually from the musical repertoire), by excesses of language or sentiment. Technically, there is nothing startling in Pillin's forms; they are free and depend on the natural cadence of the language for structure rather than on rhyming or metrical patterns. There is nothing we would think of as avant garde in the way these poems are set up, in the material or in the viewpoint. The angle of vision is from within the society.

Yet Pavanne for a Fading Memory is an unusual volume of poetry. Pillin, a Los Angeles resident for quite a few years now, is a native of Russia; although he came to the U.S. about four decades ago, he still writes with a sense of his native country, more particularly within the framework of his Jewish antecedents. Alright, Pillin is a "Jewish" poet. Even most of the poems that have no specifically Jewish themes retain that quality of wry humor in the face of adversity -- that last reserve of laughter, the ability to make fun of the truth -- which is a peculiar, though not exclusive, trait of Jewish writing. But as the dust jacket accurately asserts, there is none of the "common dribbling sentimentality," which too often is the trademark of the mediocre Jewish poet, in Pillin's work.

I haven't read a more moving commentary on Hitler's gas ovens than Pillin's "Miserere":

I will not endow you with a false glow
ghetto
or say that only poets and seers
died in your ashes.
Many mourn the scholars and dreamers,
the beautiful innocent talented victims.
I will spare my tears for the
loudmouthed unhappy conniving
jews
the usurous lenders,

tuberculous hunchbacked
scum of the ghettos (the sweeping of Europe)
For them I will weep,
for the whores
pale in the doorways,
for the spiderous tradesmen
with their false measures
and for all the grey sparrows
hopping about the winters of Poland
the grief of whose eyes
went up in thin smoke like a final prayer.

For them I will weep, I want them returned,
the dwellers of dives, brothels and taverns.
I want them
back as they were, piteous, ignoble,
instead of these grey ashes
that like a winding sheet
settles on shivering Europe.

In poems like this, and others in this book, Pillin is much more than a Jewish poet speaking for, and in the voice of, the Jewish people. He is, in the best sense, a man of good will who sees clearly that impasse to which he, and all of us who would treat with the world humanly, have come. His response is not self-pity, but self-laughter. Society, "civilization," is a monstrous joke of which he and you and I are the victims. But not many are able to chuckle so genuinely as William Pillin -- all differences aside, he is in the tradition of Sholom Aleichem and Marc Chagall.

Read this, "Words Again Emerging," on the writing of poetry:

This year, after an extended absence,
words began to emerge
from their various hiding places:
from backyard rose-gardens
from back pages of discarded almanacs,
from clouds, bells, trees, rooftops.

It is good to have them again!
around the stove, at one's elbow,
dropping from beards of old men,
shaken from bracelets of passing girls;

not from the learned book I meant to read
someday,
not from the endless whispering of the sullen
mind.

This is a poem of renewal. It is Pillin's greatest gift that he feels and understands the worst, and makes of this worst a reason for choosing the best.

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GHETTO VOTE DRIVE

(Continued from Page One)

students, one Negro, the other white, call at each house. As I watched this process in operation, I was struck with the thought that there may be even less communication between social classes than there is between races.

The image of two people, one black, one white, walking down the street together urging open housing to all they meet is a very middle class picture. Further, although it is assumed (correctly) that the white student comes from a middle class background, so also does the Negro.

But for most of the people they talk to - laborers, janitors, domestics -- fair housing laws have no meaning. The Rumford Act has come too late for these people. Certainly they'd like to live in a balanced power home with a dichondra lawn, but this is financially impossible. Many are unemployed;

Frequently white volunteers give the impression that they are totally unaware of this. Some Negroes receive them with distinct coolness; and, though this is not the prevalent attitude, the students find it rather puzzling.

One might think that Negro migrants from the South would jump at the chance to register and vote without fear of reprisal, especially when the registrar comes right to their door. But apathy is often seen here, too. The registrar is sometime asked to come back later, or even the next day.

"This attitude can be irritating," one registrar said, "but I try to put it in perspective. It's just the result of countless elections, in which, no matter who the Negro voted for, his condition would not materially improve. In fact, this is still the case today, although to a lesser extent."

With all these problems, plus lack of publicity, lack of funds, lack of organizing experience and myriad other obstacles, it is truly remarkable that CAP 14 has made any headway at all. Its success so far is probably due more than anything else, to the quiet determination of its volunteers.

I met one student who was walking from 41st and San Pedro down to the UCRC building, a total of 44 blocks. He said his car had broken down but was hoping to make it in time to do some canvassing.

This spirit becomes very painful to see when one thinks of the frustration and real anguish that would result if the amendment passes. On the other hand, however, a new and powerful political force is being built in Southern California, a force that promises to exert a far reaching influence on state politics.

At the moment the outlook is bright. Volunteers display a cautious optimism. They know they started off in the hole by a considerable margin, but as the weeks have passed, public opinion seems to be shifting in their favor. As of now, it appears that the fate of the segregation amendment may be decided by less than 10,000 votes. And this, the realization that the tide is turning, provides the go power for the volunteers of CAP 14.

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on the making of a film

'CHILDREN OF PARADISE'

JACQUES CHABRIER

"Children of Paradise" ("Les Enfants du Paradis"), produced by Pathe Cinema, is the most ambitious film ever made in France. To us who were closely identified with the making of this production, it was doubly ambitious because it was undertaken in 1943, when the French movie industry had to surmount its worst difficulties: the presence of the Germans and their absurd rules; the lack of electricity, communications and transportation; bombing of railroads and factories; air-raid alarms that continually interrupted the shooting schedule, and a scarcity of gasoline, nails, plaster, costume material, even window panes. Not a single window pane was available in all of Paris.

CENTER OF ATTENTION: Arletty is accused of being a pickpocket

Several times the film was on the verge of being abandoned. The story of four men of different backgrounds, education and taste who love the same woman for reasons that are peculiar to each one's character, could not be told in the ninety minute length imposed on all films then being produced. But Director Marcel Carne is not a man to compromise. The story dealing with the frivolous epoch of Charles X, which produced the greatest 'mic France has ever known, Baptiste Deburau, impersonated in the film by Jean-Louis-Barrault, could not be condensed into this fatal hour and a half. A way had to be found to circumvent the occupation law, so Carne announced "Children of Paradise" as two distinct films, the sequel dealing with the same character ten years later.

The Germans, we were confident, would have to leave Paris before the film was completed. None the less, the greatest secrecy was observed. Carne and Jacques Prevert, the scenarist, retired to an old house in St. Paul de Vence, where they were joined by Joseph Kosma, the composer and Alexandre Trauner, the scenic designer, both of whom were threatened by the German anti-Semetic laws.

After six months preparation we erected a 500 foot set in Nice, which we chose for location because of the climate. The set represented the famous Boulevard de Crime, so-called because the many vaudeville houses that lined this broad thoroughfar specialized in gory, blood-curdling melodramas to satisfy the e uberant customers, particularly those who frequented the peanut galleries, the French "paradis."

Three weeks later, the Italian armistice was signed. We ceased shooting and returned to Paris to await our equipment. -the sets, costumes, cameras, lights and other accessories-which caught up with us ten weeks later. Meanwhile the interiors of two large theatres were constructed at Joinville and we resumed production with many misgivings.

The indoor scenes completed, Carne sought permission to return to Nice. But now the actors and technicians, expecting an Allied invasion along the southern coast, were reluctant to leave Paris and find themselves stranded and without funds in the midst of Allied operations. All but one, however, remained with the company, and by his insistence to stay with his friends in Paris, Robert Le Vigan revealed himself as a collaborationist. Although he played an important secondary role, every scene in which Le Vigan appeared was reshot with Pierre Renoir doing his role.

Back in Nice, we encountered still another contretemps. The scenery was badly mauled in transport. Moreover, the set, which had been put up the previous summer, was not in the right direction for the sun, and we could only shoot the daytime scenes at high noon when the shadows and light would coincide with the scenes already made. This increased the chance of bad weather and involved the use of a greater number of extras. When we started to film the night scenes, however, we were forced to trek back to Paris and reconstruct the set indoors, but by this time the electricity was cut off and we awaited in dark studios the better days of post-liberation when the film was completed.

Two years elapsed before "Children of Paradise" was a fait accompli. During this trying period every precaution was taken to protect the negatives, both image and sound, which, before cutting, amounted to 200,000 feet. To guard against bombings, street battles and possible destruction by the Germans, who were becoming increasingly nervous, we decided to divide the film into

three complete negatives, each of which included one "take" of each scene.

The negatives were stored in five enormous cases. One was deposited in a cellar outside of Paris, another in the basement of Pathe's Paris building, and a third, and incidentally the best, in the vault of the Banque de France, 100 feet underground. The negatives were transferred quietly, so as not to attract the attention of the Germans, who could have taken into custody this costly film, which represented an investment of 60,000,000 francs, or $1,260,000 at the then current rate of exchange.

WILSHIRE COMMITTEE VS. 14

Wilshire-South Committee Against Proposition 14 announces the opening of a permanent office at 3501 W. Venice Blvd., telephone RE 5-6881, according to coordinators Dr. Ben Karpman and Elaine Hyman. Lois Allen is office manager.

Ellen Miller is Chairman of In-House Meetings for coffee klatches. Freda Basco, Scheduler of Volunteer Office Staff, announces that she has only enough personnel for daily 1:30 p.m. to 5 p.m. openings. She states that she will train new people so that the office will be able to stay open 11 a.m. to 5 p.m. and 7 p.m. to 9 p.m. Anyone with part of this time free should contact her at the above telephone number.

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what's on around town

THURSDAY (August 20)

SPEECH. "The New Civil Rights Law," Prof. Wm Van Alstyne, Duke U. at the BH-Westwood Chapter of ACLU. Westdale Savings and Loan, Sepulveda and National Blvd. W. L.A. 8 PM. (Free)

FILM. "The Teens," on the difficultie of the teenage years. Emotional Health Assoc., 11606 San Vicente. 8 PM.

BABY DISCUSSION. "There are Babies Waiting for You," a group meeting held every month to give facts on adoption procedure by The Adoption Inst., 7th floor, 504 S. Wilshire. 7:30 PM.

SATURDAY (August 22)

LECTURE. Anderson Research Center, "Super Intelligence behind the supernatural," by Raymon Bayless, investigator of psychic-phenomena, 437 N. Kenmore, 8 PM.

COCKTAIL-BUFFET, Benefit for CAP 14 to purchase TV and bill-board space. The Ojai Valley home of the David Harveys, Call 646-3505. $2.50.

VIOLONCELLO CONCERT. Advanced Students of Lustgarten sponsered by La Jolla Museum of Art, Sherwood Hall, 700 Prospect, La Jolla. Works by Bach, Brahms, Beethoven, Rachmaninoff, Caporale, Bloch, R. Strauss and San Diego composer John Glazier. $1, 50B for students

THEATRE SUPPER. Northridge Theatre Guild's annual theatre supper party. "A Thurber Carnival." Dancing and a midnight buffet. 8 PM. Reservadi ons DI 9-5882.

POPCORN THEATRE. Sherman Oaks Jr. Woman's Club presents John Brunner's Popcorn Theatre in an all marionette show, "Who Stopped the Carrousel?". Sherman Oaks Fashion Sq., Ventura Freeway at Woodman. $1. Benefit for San Fern. Valley Youth Foundation.

SUNDAY (August 23)

CHAMBER MUSIC. L.A. County Museum. Steiner Ensemble playing Bach, Honegger and Warren. 3 PM. (Free)

CYCLE AGAINST 14. Bike ride against "14" sponsered by Harvard Chapter, NAACP starting at the YWCA, 437 9th St., and riding to Banning Park on Pac. Coast Hghwy. in Wilmington; refreshments served. 8:30. TE 2-2801.

MONDAY (August 24)

FORUM. On alleged police malpractice—"Is There a Need for a Civilian Police Review Board?", by atty Herbert M. Porter. Westside Jewish Community Center, 5870 Olympic. 8:45 PM.

WEDNESDAY (August 26)

DIZZY AGAINST 14. Theatre Party & Rally. Dizzy Gillespie in Film. "The Cool World", and in person at the Los Feliz Theatre. Laurel Canyon-Hollywood Comm. vs 14. $2.50. 656-16 15.

THURSDAY (August 27)

SANE LECTURE. "Does the Proposed NATO Multi-Lateral NUclear Force Enhance the Prospects for Peace and Security in the World?", by Mrs. Gail Eaby sponsored by SANE Nuclear Policy Comm., 8:15 PM, 2920 Sepulveda.

FRIDAY (August 28)

SEA SYMPHONY. Folk-singers Marais and Miranda, will be presented by Santa Monica's admission free Symphonies-By-The-Sea at 8:30 PM, in the Greek Theatre on the campus of Santa Monica High School, 601 Pico Blvd., Santa Monica.

SUNDAY (August 30)

CHAMBER MUSIC. L.A. County Auditorium. The Steiner Ensemble playing Hindemith, Mozart, and Milhaud. 3 PM. (FreeL

ART EXHIBIT. Art in memorial--fifty masterful paintings by the late Mary Gerstein Thomas at the Long Beach Jewish Community Center, corner of Willow and Grand

Center, corner of Willow and Grand Ave. 8 PM. Refreshments. (Free)

SUNDAY (September 6)

FOLK FESTIVAL. Second Annu-at Folk Music Festival at Apple House Gallery, at 1 PM and 8 PM. Participants invited to contact: Kyle Melton, 1382 Phillips Circ., Porterville, Calif.

CONTINUING EVENTS

DRAWINGS. Invitational Show at Art Gallery of Valley Cities Jewish Community Center, 13164 Burbank Blvd., Van Nuys, through Aug. 20. Free.

THEATRE. Theatre group of UCLA Extension presents Ionesco's "The Chairs" and "The Bald Soprano" July 31 through August 23. Schoenberg Hall. UCLA. Information 272-8911 Extension 3379.

ART EXHIBIT. The Annual Student Show of California State College at Long Beach is being shown in the Main and Little Galleries through the end of August. (Free).

PHOTOGRAPHIC EXHIBIT. "The Bitter Years½ 1935-1941" at the Los Angeles County Museum through Aug. 23 (Free).

ART EXHIBIT. The MacKinley Helm Collection, paintings, sculpture, drawings, prints plus sculpture, drawings, prints plus Pre-Columbian art, U. of Calif. at Santa Barbara. Through Aug. 23.

VOTER DRIVE. UCRC is staging voter registration drive. Meet at 10:30 AM every Sat. at 8501 S. San Pedro or 9:30 AM at 900 Hilgard, UCLA Religious Conference Center for ride to UCRC. Phone GR 3-4880.

ABSTRACT EXHIBIT. Abstract paintings by Oakar Fischinger arranged by Cultural Exchange Center of L.A. at the America City Bank, Grand & Wilshire. Month of August.

ART EXHIBIT. Long Beach Museum of Art. John Sloan: Paintings, Drawings, & Etchings, Aug. 11-Sept. 16.

ART EXHIBIT. Shirley Bruck's oil paintings, sculptures, woodcuts and collages. University of Judaism Art Gallery, 6525 Sunset. Aug. 23 thru Sept. 19. (Free)

ART SHOW. "Annual Nisei Week Art Exhibition," an all Japanese-American art exhibit by local children and adult artists which is held at the Maryknoll School Auditorium, 222 S. Hewitt St. Thru Aug. 23. 1-10 PM.

ART EXHIBIT. The L.A. Art Association. "The Magic Line," exhibit of drawings and prints by Southern Calif. artist ranging from contemporary traditional to the avant garde. 825 N. La Cienega. Thru Aug. 27.

MUSIC FESTIVAL. The Third Annual Idyllwild Music Festival will take place on two weekends: Aug. 28-30, and Sept. 4-6, at the Idyllwild campus of USC. Five concerts comprise each festival weekend. Information: write to USC Campus, Idyllwild.

PRINT EXHIBIT. William Hogarth prints are being shown at the Henry E. Huntington Library and Art Gallery through Sept. (Free).

EXHIBITS. L.A. County Museum. "Jewels of the Sea," life in the oceans of the world, through Aug. 30.

ART EXHIBIT. "The Mackinley Helm Collection." Paintings, sculpture, drawings and prints plus Pre-Columbian art. U. of Calif. at Santa Barbara. Thru Aug. 23.

ORGY. Every Wednesday, two to nine p.m., Third Estate, 8226 Sunset Blvd.

LOS ANGELES PUBLIC CIVIC MEETINGS

City Council Meetings, 5 days a week at 10 A.M., Spring St. level of City Hall.

County Board of Supervisors, every Tuesday, 9:30 A.M., County Hall of Administration, Temple & Grand St., 3rd floor.

Building & Safety Committee of City Council, 3rd Wednesday of month, 2 PM, Council Chamber.

Charter & Administrative Code Committee of City Council, 2nd Thursday of month, 2 PM, Rm. 118 City Hall.

Finance Committee, City Council, every Monday, 2 PM, Rm. 118 City Hall.

Recreation & Park Commission, every Thursday, 10 AM, Rm. 305 City Hall.

Public Utilities & Transportation Commission, every Tuesday, 10 AM, Rm. 150 , City Hall.

POLICE, FIRE, & CIVIL DEFENCE COMMITTEE OF THE CITY COUNCIL, every 2nd & 4th Wed. at 2 PM in Rm 118, City Hall.

August 25, Public utilities Commission discussion of "Proposed Regulation of Taxi Cab Meters as to tolerance."

SEPTEMBER 23. 4th public hearing on "Hostility between Policeman and Citizens;" joint meeting of "Public Health & Welfare," and "Police, Fire & Civil Defence," 2 PM, Rm 140 (City Council Chamber) Spring St. Level, City Hall.

Calendar Locations

Los Angeles County Museum of History, Science and Art, Exposition Park, Los Angeles.

UCLA, 405 Hilgard, West L.A.

Greek Theatre, 2700 N. Vermont, L.A.

Apple House Gallery, North Fork Road, Three Rivers, 30 miles east of Visalia, Calif.

Otis Art Institute, 2401 Wilshire Blvd, L.A.

Municipal Art Gallery, Barnsdell Park, Vermont and Hollywood, L.A.

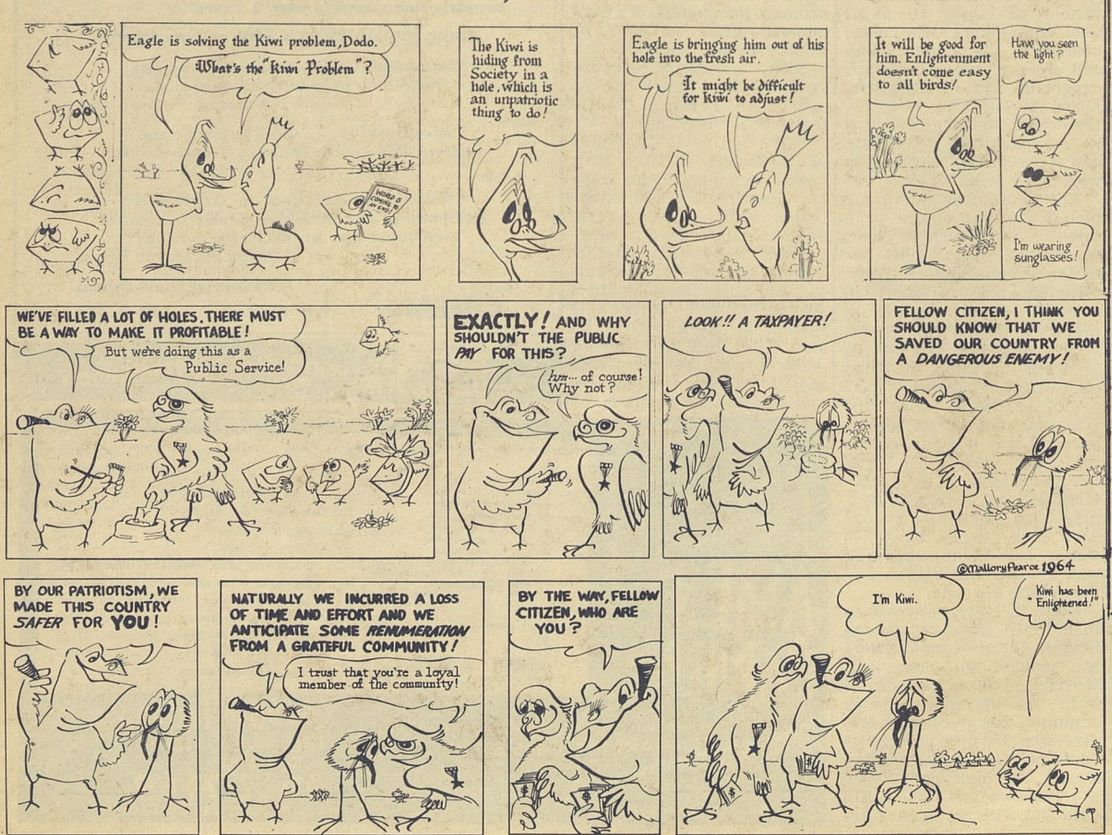
Henry E. Huntington Library & Art Gallery, 1151 Oxford Rd., San Marino

Long Beach Museum of Art, 2300 East Ocean Blvd., Long Beach.

Ferndell Nature Museum, 5375 Red Oak Drive, Los Angeles.

MONTEREY BOOK & CARD SHOP
2330 S. Atlantic Blvd.
Monterey Park, Calif.
PA 8-4496

SPARROWS BY MALLORY PEARCE ©1964


Eagle is solving the Kiwi problem, Dodo.
What's the "Kiwi Problem"?
The Kiwi is hiding from Society in a hole, which is an unpatriotic thing to do!
Eagle is bringing him out of his hole into the fresh air.
It might be difficult for Kiwi to adjust!
It will be good for him. Enlightenment doesn't come easy to all birds!
Have you seen the light?
I'm wearing sunglasses!
WE'VE FILLED A LOT OF HOLES. THERE MUST BE A WAY TO MAKE IT PROFITABLE!
But we're doing this as a Public Service!
EXACTLY! AND WHY SHOULDN'T THE PUBLIC PAY FOR THIS?
hm... of course! Why not?
LOOK!! A TAXPAYER!
FELLOW CITIZEN, I THINK YOU SHOULD KNOW THAT WE SAVED OUR COUNTRY FROM A DANGEROUS ENEMY!
BY OUR PATRIOTISM, WE MADE THIS COUNTRY SAFER FOR YOU!
NATURALLY WE INCURRED A LOSS OF TIME AND EFFORT AND WE ANTICIPATE SOME REMUNERATION FROM A GRATEFUL COMMUNITY!
I trust that you're a loyal member of the community!
BY THE WAY, FELLOW CITIZEN, WHO ARE YOU?
©MalloryPearce 1964
I'm Kiwi.
Kiwi has been Enlightened!

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